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The Book as social catalyst and self portrait

Eric Dahlberg

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Rochester Institute of Technology

A Thesis Submitted to the Faculty of
The College of Imaging Arts and Sciences
In Candidacy for the Degree of
Master of Fine Arts

The Book as Social Catalyst and Self Portrait

By Eric C. Dahlberg

September 2002

Thesis Signature Page

Final Approvals

Chief Advisor

Robin Cass

ROBIN CASS
Print name

Signature

Date:

10/24/02

Associate Advisor

Linda Hightower

Linda Hightower
Print name

Signature

Date:

10/24/02

Associate Advisor

Rich Tannen

Rich Tannen
Print name

Signature

Date:

10/30/02

Graduate Coordinator

Rich Tannen

Rich Tannen
Print name

Signature

Date:

10/30/02

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Contents

| | |
|-----------------------------------|-------|
| Thesis Signature Page | i |
| Introduction | 1-4 |
| Main Section | 4-16 |
| Conclusion | 16-22 |
| Body of Work | 23-31 |
| Old Friends (Spine view) | 23 |
| Old Friends (Spine detail) | 24 |
| Old Friends (Fore-edge view) | 25 |
| Heavy Subjects | 26 |
| Tome of Lost Knowledge | 27 |
| Scholar Stack #3 (Fore-edge view) | 28 |
| Edwin (Cover / spine view) | 29 |
| Edwin (Fore-edge view) | 30 |
| Opening Secrets | 31 |
| Endnotes | 32-33 |
| Sources Consulted | 34 |

In books we have the compendium of all human experience. We may use them or neglect them as we will, but if we use them, we may share the courage and endurance of adventurers, the thoughts of sages, the vision of poets and the rapture of lovers, and – some few of us perhaps – the ecstasies of Saints.

Sir Basil Blackwell

Introduction

The main objective in creating this body of work was to emphasize the importance of personal growth through investigation and subsequent discovery. People have forgotten the spirit of adventure and investigation that was prevalent in the past. They have lost the reverence for education as a personal activity. By using the book as a symbol of knowledge and tool for personal development, I hope to test the viewers' attitudes, and emphasize the importance of educational investigation.

My goals in creating this work were multifaceted; partly societal and partly personal. Like many artists, I believe that the work I create serves some greater purpose and has meaning that is important for society in some way. A common purpose of art is to make people think, or more often to think differently than they currently do. Art students and museum-goers are accustomed to this activity, but the public at large do not take the time to try and grasp what the artist may be trying to convey. The work is quickly dismissed when a viewer cannot relate to an unusual object. I wanted people to investigate my work, and to reflect on issues I find important such as – knowledge, discovery, curiosity, intellectual reflection, and observation as well as self-improvement through these

activities. In short, I would like to influence members of society through viewing my art and rewarding them with a discovery or different mindset than they had before viewing the work.

Personal goals were also a major factor in producing the work as well. I wanted to develop technical skills that were new to me. I needed to experiment and explore new technologies. I also felt the need to express personal yearnings and desires for my idealized future. It was of paramount importance to produce work that fit into what I view as the role of art.

Purposes behind the art

I created my artwork with several purposes. I believe strongly in the role of art as a social catalyst. It has the power to change perception, or to reinforce beliefs. Although art is a powerful force, I am most frequently concerned with making small societal changes through it. My opinions and concerns are stored in and expressed through the art objects I create. I use these objects to convey my perceptions to the viewer without direct verbal communication.

I want the viewer to approach the work as a special visual experience, not as simply something to look at. As Lincoln Rothschild aptly put it, "looking at art means considerably more than just standing in front of it with open eyes."¹ I frequently intend for the work to be subtle and quiet, and use it to instigate little thoughts that begin to accumulate in the viewer's mind. I believe that the Japanese notions of *wabi* (simple quietude) and *sabi* (elegant simplicity) apply perfectly to my work. The work that I produce is never meant to be heavy-handed, or over the top. Work that is super-saturated with information can

complicate the visual experience, and hence interfere with effective communication through the piece. Art should cause us to question our ideas and attitudes; it should help us to perceive our condition more clearly, and effect an emotional response. The hope is that the viewer's response to the work is consistent with our vision. It does not need to be positive or negative, simply meaningful. The influence should linger in the mind, returning us to the state of mind we experienced while viewing the work.²

My art is created with other purposes as well. Artwork has always been a form of visual enhancement. I create work that alters the space it occupies. If the work is successful it strengthens and intensifies the atmosphere of the room. It is important to me that my work is visually appealing. It is not simply a representation of my ideas or attitudes, but a reflection of my technical skills within my medium. Today, craftsmanship is often looked upon as secondary to the idea, if it is considered at all. I find this a disturbing trend. If I have an idea worth expressing, I feel obligated to acquire the skills to express it to the best of my ability. This does not mean that everything has to be strictly controlled and perfect, but it is necessary that all of the elements of the sculpture function well with each other and do not detract from the expression of the idea.

The sheer enjoyment I derive from making artwork is another source of motivation. I find it immensely satisfying to generate sculptures from raw materials; to assist in a complete transformation. There is a certain level of discipline needed to gain the knowledge and skills necessary to have control over your materials. Once those skills are gained, confidence and satisfaction

follow.³ There is a constant struggle between expressing the idea and your current palette of skills. Frequently ideas are stored in sketch books or the back of your mind until you have acquired the skills to satisfactorily produce them. Once the skills have developed and the idea has been refined in your mind, production can begin. All of the little thoughts you've had, all of the conversations and considerations begin to take form, and it is an incredibly exciting time. I find it intriguing that thoughts and concerns that are gathered over weeks, months or years can be assembled and stored in a body of work. The artwork becomes a recording of the artist's influences and "appears as a document of its time."⁴

Overview

I selected the book as my icon of choice. It seemed ideal for a number of reasons. Firstly, it is the ultimate symbol of knowledge. Secondly, I have long loved books for all of the wonderful information they contain and the qualities they possess. Finally, books are quiet companions, they are subtle and comforting and common. Most of my artwork has a high degree of simplicity to it. It is uncluttered in construction and presentation I feel that real books have similar qualities and are therefore an appropriate way to express my beliefs, values and interests.

There is nothing in this world that represents knowledge, education, or enlightenment better than a book. "Books are the main source of our knowledge, our reservoir of faith memory wisdom, morality, poetry, philosophy, history and science."⁵ The book has been a popular icon for centuries both in and out of the art-world and has represented a variety of concepts, but remains a solid

foundation for the ideas I am addressing in this work. *The Dictionary of Symbols* defines the book as a, "self-evident emblem of wisdom, science and scholarship."⁶ Books have also been used as a symbol in both Christianity and Islam as representing revelations from God. The book is closely associated with prophets, apostles, teachers, doctors, philosophers and countless other professions that require extensive study or investigation.⁷

Many of our current ideas about the symbolism and definition of books, come from the Renaissance period. Learning, investigation and the arts all came to be viewed as important and beneficial both to the individual and society during this time. This new emphasis on education and culture gained popularity and spread throughout Europe largely during the 1400 and 1500's. As this intellectual "rebirth" of mankind occurred, books became precious and widely sought after. Ancient texts were searched for in monasteries and ancient libraries. Stories and information from the Greeks and Romans were highly desirable. A cultural movement known as humanism arose during this time. The humanists stressed the importance of education and being a well-rounded individual. While there were many branches of humanism, all embraced education and investigation of the past (particularly Greek and Roman history) as a way to improve society and the future.⁸

During the Renaissance, the study or *studiolo* developed into an architectural representation of its owner and his values or interests. "The study as a room ... represents not only the celebration of the individual, but also the prestige of education, learning and the arts, both of which have been taken to characterize

the Italian renaissance.”⁹ Studies were made to house a personal collection of books that were thoughtfully arranged and cared for. The books and the contents of the study were carefully selected to reflect the owners’ personal interests and education. The study was primarily a place for an individual to relax and focus on research or learning. It celebrated the joy that could be found by taking the time to read, write, peruse and ponder books. Studies were an attempt to make thinking an everyday activity with its own room much as we associate cooking with the kitchen. By giving thought its own room, its value and importance were emphasized. Possession of a large number of books and a suitable study to enjoy them in was highly desirable; it reflected a sense of refinement and wisdom on the family who owned it. As Jacopo Contareno mentions when discussing his studio in his will, “the honour and esteem in which he was held derived directly from his collection: that, in a very complex sense, his studio was intimately bound up not only with his sense of himself, but with the way in which others perceived him as an individual.”¹⁰ Artists and scholars alike enjoyed spending time to reflect and learn in their own special secluded place. This gave them a sense of elegance and truly celebrated self improvement as well as education’s prominence during this time.

To a great extent, I was attempted to return to this type of Renaissance outlook, in creating this work. I wanted to express the importance and prestige that education has to me, and pass that on to the viewer. I also wanted the viewer to evaluate their own attitudes towards education.

In his book *Art and the Question of Meaning*, Hans Küng describes a situation where, “all that remains is a secret longing for something that once was there but can no longer exist today.”¹¹ This statement reflects my own thoughts about education in relation to life today. Somehow, the past is perfect and seems quite enviable in comparison to today’s hustle and bustle. I picture how incredibly satisfying it would be to pass the days reading and writing in a large library filled with thousands of books that I could locate at a moments notice. I imagine exercising my mind with great regularity and focus until it had reached its maximum potential, and enjoying the occasional company of other scholars for discussions and a friendly game of chess.

In contrast to this idealized past that I conjure up in my mind, reality seems much more dismal. Education is no longer an enjoyable activity for most of society. Courses are fed to the masses, whether or not they show interest or promise, simply to fulfill requirements. Facts and theories are hurriedly memorized the night before an exam instead of pondered and savored, as something of great significance should be. Education has largely lost its prestige as a result of the technological tilt that our world has taken. To be employable, a college degree is virtually a requirement. Advanced degrees are almost compulsory. What was a grand achievement in education even fifty years ago is simply status quo today. Education has become automatic for the most part, with very little thinking or true investigation being involved or even allowed. Few and far between are the teachers that reach out to individual students to help them reach their potential and discover their concerns or fears or what drives

them. The true flavor of education has been extracted and replaced with some sort of “information byproduct” to preserve thought.

A book, best represented the grandeur and pleasure of the Renaissance attitude towards learning and questioning. A book from today did not seem appropriate, since they are largely impersonal and mass-produced. Modern books, in their gloss dust jackets and font-of-the-week texts, do not compare to the experience of holding an exquisite illuminated manuscript or heirloom Bible. The quality of a hand bound leather tome, carefully crafted by artisans and handed down through generations was much more fitting for the topics I wanted my art to discuss, and fit with my opinions about what art should be and do.

Long ago books were simply containers or information vessels, but the value that was placed on the contents was soon reflected in the exterior. Thick embossed leather and gilt gold pages became common additions to precious volumes. A watercolor landscape or coat-of-arms painting was frequently added to the closed edges of the pages. Precious metals and encrusted jewels were even added to especially rare editions. All of these additions were signs of the extreme affection that people had towards what the books contained, and the book was on its way to becoming an art object. An especially interesting technique developed for making the paintings on the edge of the pages appear and disappear. When viewing the cover of a book, the page edges to the right are known as the fore edge. By slightly fanning the pages, and then applying the painting, the image disappeared from sight when the book was closed, and reappeared only when the pages were fanned again. As well as being interesting

to view, the fore edge paintings inspired me. I thought this phenomenon perfectly referenced the subjects I wanted to address.¹²

I wanted the sculptural books I produced to reflect a sense of refinement; a civil, polite and educated air that contrasts with the apparent lack of tolerance and rampant ignorance that our society seems to have developed. It was very important to me that viewers recognized the books as coming from a different time; a simpler, quieter time. I also thought the books should display their class as well. I felt the covers should have enough decoration to reflect the apparent value of the contents, but nothing that would mark them as belonging to royalty or an extremely high social class. They would simply belong to someone “better.” Hints of gold, and embossing proved that they were valuable, but not out of reach for a dedicated individual.

I felt the books should be a test of the viewers’ condition. I wanted the books to reveal the viewers’ personality. Did they still possess a sense of investigation and hope of discovery? When a viewer first confronted the books, would they look closely enough to discover what made them different from real books, or would they be accepted as real books? I was curious as to who would be interested in the books to begin with, and then pursue their findings. The books became a sort of social experiment. The books would test the viewer, and I could judge their levels of adventure, knowledge, by watching their reactions. The amount of investigative effort and observation that the viewer put into the book would determine the level of discovery and reward.¹³

Like the humanists, I found the art of the past to be of great inspiration. I searched out appropriate paintings and woodcuts to adorn several of my books' interiors. I selected pictures of scientists, scribes, mathematicians, theologians, and scholars. The people in the pictures represented my idealized vision of the past. They were active, influential members of society, educated, and benevolent. They examined the world around them inspired by a mixture of natural curiosity and a desire to grow. I admire the work ethic and tenacity that marked so many great minds of the past, and felt it necessary to include these inspirational figures in my work.

In the course of making them, I realized that these books were vessels for containing time. Books have always been a way for people from different eras to communicate with each other. [They] are not books, lumps of lifeless paper, but *minds* alive on the shelves. From each of them goes out its own voice ... so by taking down one of these volumes and opening it, one can call into range the voice of a person far distant in time, and space, and hear them speaking to us, mind to mind, heart to heart."¹⁴ My books were a way for the most distinguished and brilliant men of the past to speak to the viewer of the present. I hoped that the viewer would compare themselves to the men pictured in the books. The images were placed in the books as personifications of the ideals they possessed, and to serve as inspiration.

I wanted the viewers to be inspired to better themselves through observation of my work.. By looking closely at the books, I hoped that they would realize that they were not the familiar objects they may have originally thought. Through

investigation viewers could discover a unique property of the book – the ability to transmit images of the past into the present. Now that the viewer had investigated and been rewarded, perhaps they could stay in that inquisitive state of mind long enough to try and make connections and comparisons between themselves and the subject portrayed in the artwork. I intended for the viewer to go through the following series of activities. Searching would lead to finding, finding would lead to knowing, knowing would lead to thinking, thinking would lead to asking, and asking would lead to searching. I wanted the viewer to enter this perpetual loop of action and consequence. My immediate goal was to inspire this process to occur upon viewing and spending time with the work. My long-term hope was for this process to be carried out of the exhibition and into the viewers' daily life.

Illusion is important for these sculptures to function. The illusions of age, preciousness, importance, and higher status are all implied through the covers. Animation is present through the apparent movement of the images and the refraction of the light. For a dialog to begin between this work and the viewer, the viewer must act on their curiosity.. Their action initiates a series of rewards. The most immediate may be the discovery of an image. The future reward occurs when the person is sufficiently stimulated by illusion to take further investigative action in their life. Future activity is then influenced and motivated by idealized past activity of others, as well as the artist.¹⁵

It is important that the viewer continue to investigate after leaving the gallery. The true reward is not the discovery of something unexpected, but the act of

seeking or imagining new approaches. The reward is the investigative process itself and the resulting discoveries. Through education you inevitably improve oneself. Through education and investigation mankind will have a better understanding of the world we inhabit and a greater tolerance for each other. Intellectual reflection and exploration are the answers for many of today's problems, and the motivation for these activities can be retrieved in the past. Innumerable lessons can be found in exploring the past and learning from the examples of past individuals and societies.

My pieces did not only deal with the past and present, they point to what I call my genteel future self. The images within the books are not just an ideal past, but a future self-portrait. I use the books to express personal yearnings such as my desire to become educated through continuous searching for answers. Through the books I look forward to a better self who has explored new topics, and achieved a sort of mental greatness or agility. I picture the better me of the future as having achieved a certain level of satisfaction in my personal growth, but still hoping and working toward the acquisition of new experiences and interests. I anticipate becoming more knowledgeable through exploration. I use them to look forward to a future in which I possess the time to learn about all of the myriad things that occur to me or obsess me. Within the reflection of the glass, I foresee the time to educate myself without regard to the time-clock or budget. I yearn for a life not of leisure, but of intense activity undertaken for the joy of knowing and learning, safe and secure in my study.

Investigation and discovery were necessary processes in producing this work. I set out to learn as much as possible about glass working techniques, and technologies that I had not experienced or investigated fully. I specifically decided against casting or blowing the glass because of my extensive experience in these areas. I felt that if the work was to address personal growth, that it was appropriate for a new approach to the material. It became necessary to adopt a nearly scientific approach to producing the work. There were many individual experiments that revealed to me possibilities I had not dreamed of for glass. As my skills with enameling, slumping, fusing and sandblasting developed; I was rewarded with new possibilities for the work. It was very rewarding to watch the strength of the work grow hand in hand with the skills I was developing. The consequence of my investigation was impressive work that both conveyed the ideas I wished to represent, and was a product of these ideas.

While I was familiar with the general ideas behind the processes that I used in creating this body of work, I had never deeply investigated their artistic possibilities. I wanted to produce very realistic covers for the books, and achieve a *trompe l'oeil* effect. By combining enameled glass painting, with photo resist sandblasting and kilnforming (slumping) I was able to achieve results I really did not think were possible.

I had originally used sandblasting for a number of years when I began working with blown glass years ago, but I was always unimpressed with the general lack of precision, and the length of time it took to cut out patterns by hand. Later, I gained some experience in working with photo-resist sandblasting while

manufacturing glass awards. That knowledge lingered in the back of my mind for several years before I decided to try a very low budget version for this body of work. I began by converting the master bath in our townhouse into a darkroom. I needed both controlled lighting conditions as well as a wash out area to be successful. The process started at the computer using graphics software and a scanner to develop textures that were then printed onto transparent plastic. These transparencies were then laid on top of a photosensitive film, and exposed under special lighting conditions. After the film was exposed, the unexposed areas were washed away using a high pressure sprayer, revealing the graphic pattern. Later, these patterns would be physically blasted into the surface of the plate glass. As there are only general guidelines available, experimentation and careful notetaking were critical.

The first obstacle to overcome was producing the large covers out of a single piece of glass. I was frustrated by the size limits I had to deal with. I had a very small lighting unit to expose the resist film in. I could not afford the larger rolls of photoresist, and the individual sheets were not an acceptable size, and my printer was limited to using 8.5" x 11" transparencies. I found that with careful planning that I could minimize or eliminate unsightly seams, and achieve realistic and believable results. I put a tremendous amount of work into producing a subtle texture or embossed cover, and frequently that effort was wasted as the delicate adhesive gave up and was blown off, destroying the individual cover. Failure is just as important as success, and taught me to be more careful, more precise, and to keep better notes so that I could understand what had happened differently from before. Eventually results were more

consistent, and I was happy with the way the covers had developed from simple sheets of plate glass.

Enameling is a process that is simple in theory, but difficult in practice. I needed to develop a number of textures and colors on a single piece of glass, and do all of them convincingly. I was shocked to discover that the most difficult task lay in creating an even wash across the surface of the glass for a background color. Mixing the enamels to the perfect consistency took a great deal of expensive experimentation. If the enamel was thinned enough to go on smoothly, it was frequently far too transparent. If it was applied too thick, the enamel was splotchy or could blister. By experimenting with the different colors repeatedly, I began to develop techniques for each color, and learned how to best fire them onto the glass. Many of the covers were made up of layer upon layer of color and texture, fired in the kiln before the next layer was applied. I found that by alternating between enameling and sandblasting, the covers were visually transformed from clear plate glass to exquisite leather and canvas book covers.

Once the covers were graphically complete with colors and textures they needed to be physically formed into the shape of a book without pages. I accomplished this by pouring rectangular plaster forms, to wrap the cover around, in the kiln. These interior forms needed to be precise, and were specific for each cover. This proved to be the most difficult part of the process. It came down to an all or nothing firing in the kiln. The glass was placed on top of the plaster form and centered, like the crossbar on a letter "T". The kiln was slowly raised to a temperature where the glass would bend, but not completely melt, and wrap

around the plaster form. Afterwards, the temperature was slowly lowered to room temperature to relieve stress in the glass. Unfortunately problems in the process chose to display themselves most intensely at this stage. Frequently the glass broke from what I can only describe as fatigue from being (improperly?) fired repeatedly. Any residual stress that was in the glass was relieved when the temperature was raised, and unlike the previous firings which were done flat, this one was only supported by the narrow width of the spine.

The plaster itself was often a problem. The dimensions were not always precise, and even slight angles proved disastrous. If they were wider at the bottom, the book appeared to be opening, and if the form was undercut, the book would not release from the plaster when it cooled. All too frequently the form cracked during the process. Sometimes it simply crumbled and the cover slumped over a pile of plaster pieces, while other times a large chip would break off an edge and result in a nearly perfect cover with one large flaw. This unpredictability was an enormous obstacle, and extremely disturbing considering the amount of time, effort, and money that had gone into the piece so far. Opening the kiln after this firing was filled with trepidation and fear. Sometimes fears were confirmed and other times perfect covers awaited, but all of it was necessary to grow as an artist and to produce work that effectively communicated with the viewer.

Evaluation

Altogether, I believe that my work can be regarded as a success. I produced work that tested my limits and skills. I developed techniques suitable to my process and explored new technologies. Through intense focus and investigation, I

achieved the artistic goals I had set for myself. It is significantly harder to judge the success for the viewer, but overall I believe that the work did cause people to examine what I was trying to say.

It was important to attain a balanced quality in the work. I wanted the pieces to involve both the familiar and comforting, as well as the new and unique. It became a sort of artistic bait and switch. The familiarity of the book brought most viewers in for a closer look. Their interest seems to have been piqued once they had realized they might not know what the object really was. It is this subtle difference that causes people to question, and hopefully they stayed in that curious state of mind long enough for it to be a meaningful experience. By balancing the opacity and complexity of the covers, with the transparency and simplicity of the pages, the viewers' attention could be focused without confusion or detracting from the experience.

The surface qualities of the sculpture were enticing. Familiarity was important, but once viewers had come closer they needed a pleasurable experience to encourage continued exploration. I was especially proud of the detailed textures on the covers; the intricacies were very persuasive. You could sense the soft, supple nature of the worn leather. It was easy to convince yourself that it was not glass. The eye was fooled and the mind accepted that this is not a hard fragile material at all, but soft and flexible.

The pages were quite the opposite. The pages are where the sculpture exhibited a life of its own. They exhibited a sense of energy and had a unique glow to them.

The clear glass hints of the truth that is found within, while the light signifies the purity of knowledge. Experiencing the luminescence of the glass was a powerful experience that had the ability to transfix the viewers attention. In contrast to the softness that the covers appeared to possess, the pages were smooth and pure, a completely different sensation. As light entered the pages it was taken on an optical roller coaster ride. It bounced from edge to edge and plane to plane, returning at a slightly different angle from each page. There was an incredible amount of motion displayed in an otherwise static sculpture. This motion added a sense of drama and vigor to the inside of the sculpture, as if an important message was just barely being contained. It also detracted from the mass of the sculpture. These solid blocks of glass were suddenly less bulky and energized. The overall sensation could best be described as luciferous, conveying both light and insight as only glass can.

On a personal level I feel that the books are successful as well. They are a tangible display of my feelings and attitudes, and also of newfound skills. Each book in succession became a little better, mimicking the small personal steps necessary for growth. The books are an excellent representation of my personal impressions and thoughts, and a record of the cumulative effort that goes into developing as an individual. Through a method akin to the scientific method, I researched and experimented with the glass until I had achieved a certain level of comfort and familiarity with it. I have grown as both an artist and craftsman, with the expansion of my skills, and that brings a sense of satisfaction and contentment.

Judging the work on a social level is more difficult for a variety of reasons. Since each viewer brings his or her own subjective views into the experience, there is no universal experience to be had, only general similarities. A person's experience will vary depending on the amount of content, the form of the content, and the level of experience or awareness the individual brings to the viewing. If there is a very low level of content, the viewer may not discern the significance. If the content is perceived as disturbing, a viewer may tune out and go on to another piece. There is not a set curriculum established to guide you through experiencing, or understanding art. It comes with practice and "getting into" the art. As Lincoln Rothschild explains, "To enjoy a work of art is to ... trust natural responses. Simply liking or feeling or responding to something is the important point of departure. The complexity and depth of the reaction will grow in time."¹⁶

To participate in a work of art requires a conscious effort. Your attention should be guided by the artwork, but you need to be open to its urges. Artwork exists as its own little world for people to explore and briefly live in, and as such the viewer is free to delve deeply into the work or to stand stationary. While an artist can entice viewers to investigate, they cannot be forced.¹⁷

Different people desire different interactions with art. Some enjoy being mentally challenged by the art, while others seek to relax and be comforted. Because of the different expectations people bring to art and the viewing experience, it is difficult to communicate to all people through a single piece of art. As Samuel Johnson suggests, "A man ought to read just as inclination leads him; for what he

reads as a task will do him little good.”¹⁸ This is true for art as well, for a meaningful experience the viewer needs to initially respond somehow in the affirmative. Once that has been achieved, a more intricate experience can occur if the viewer spends time extracting or translating the artists’ expressions.

I hope the viewers of my work perceived my hope, anticipation, and enthusiasm for the future. I want the books to outlive me, and carry my high regard for knowledge, discovery, and investigation into the future. Books and art have the ability to outlive people and speak of their lives. By creating this work I am longing for a better future for myself as an individual and society as well.

Perhaps Romano Guardini explains it best in saying, “(The work of art) proceeds from the longing for that perfect existence which is not yet, but which man, despite all disappointments, thinks must come to be when the existent has reached it’s full truth and reality has been subordinated to actual entities . . . Thus art projects in advance something that does not yet exist. It cannot say how it will come to be; nevertheless it provides a consoling assurance that it will come. Something rises up. We do not know what it is, or where it is, but we feel its promise.”¹⁹

Body of Work

1) Old Friends

Kilnformed Glass, Enamels, Photo

Contains an altered image of Raphael's "School of Athens." A response to a quote by René Descartes, "The reading of all good books is like a conversation with the finest men of past centuries." Yearning to have my future resemble their past, I inserted myself into the picture.

2) Heavy Subjects

Kilnformed Glass, Enamels

A physical manifestation of the confusion and misunderstanding that can result from investigating subjects that are currently beyond our grasp.

3) Tome of Lost Knowledge

Kilnformed Glass, Enamels

Represents knowledge that has been lost somehow, through censorship, fear, misunderstanding etc. Light reveals the promise that once existed, but cannot be retrieved.

4) Scholar Stack #3

Kilnformed Glass, Vitrolite, Enamels, Photo

References being a "Renaissance Man", improving yourself through study and observation. Photo of Renaissance scientist/astronomer surrounded by instruments and tools among them a globe, compass, sextant, and astrolabe.

5) Edwin

Kilnformed Glass, Enamels, Photo

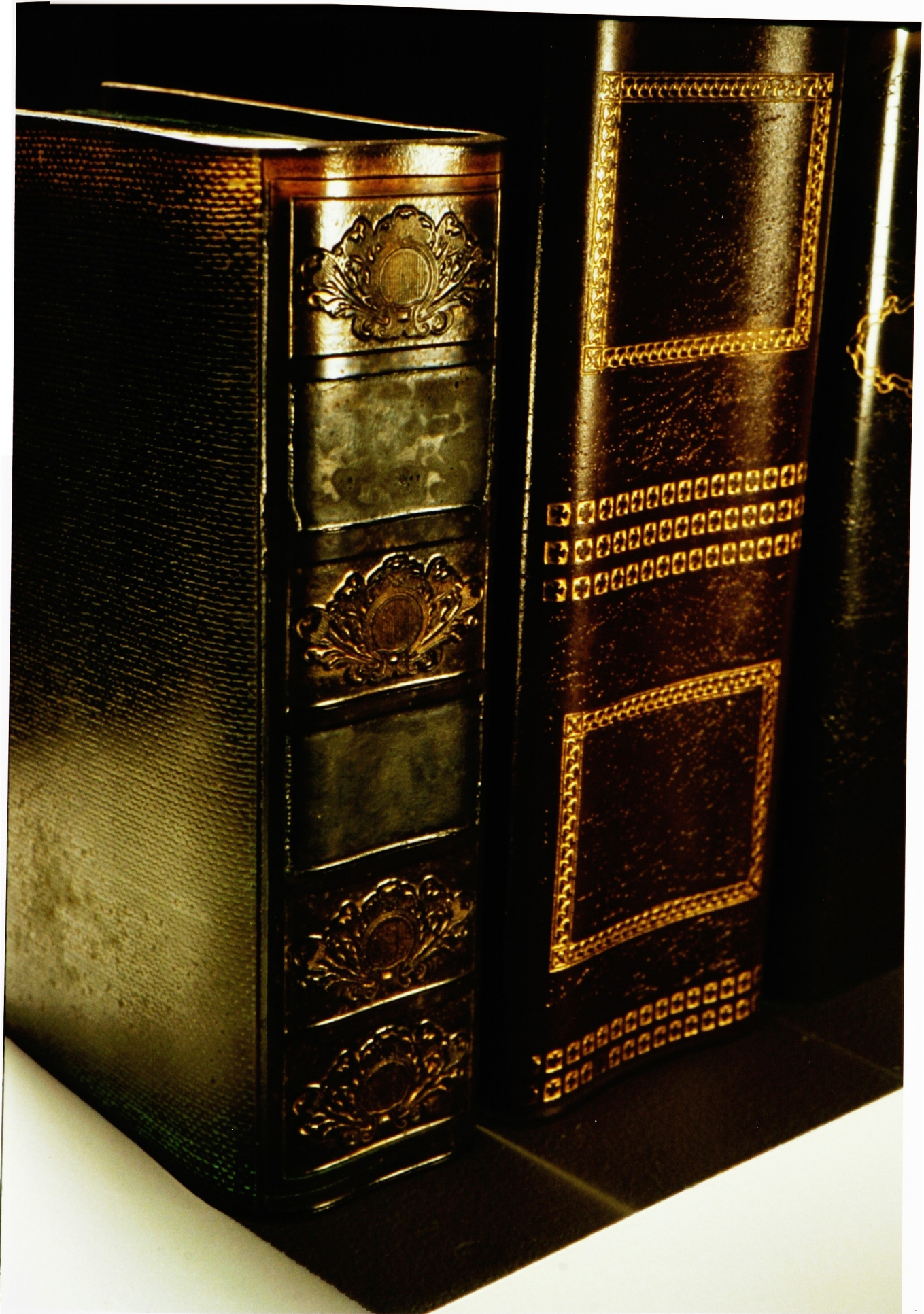
Perhaps the most famous of all scribes, hard at work copying a book. Discusses the dedication necessary to grow through education.

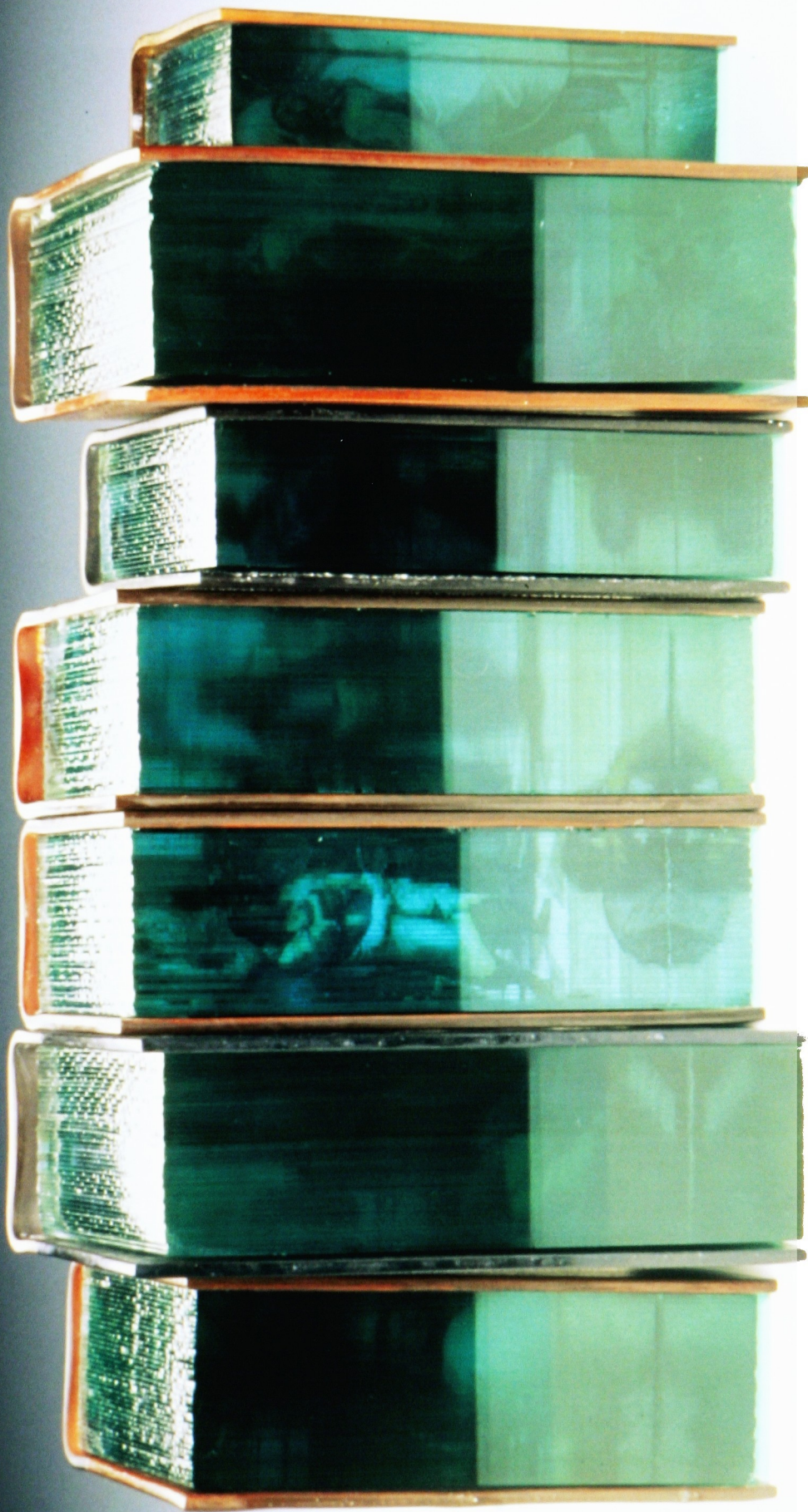
7) Opening secrets

Kilnformed Glass, Cast Glass, Enamels

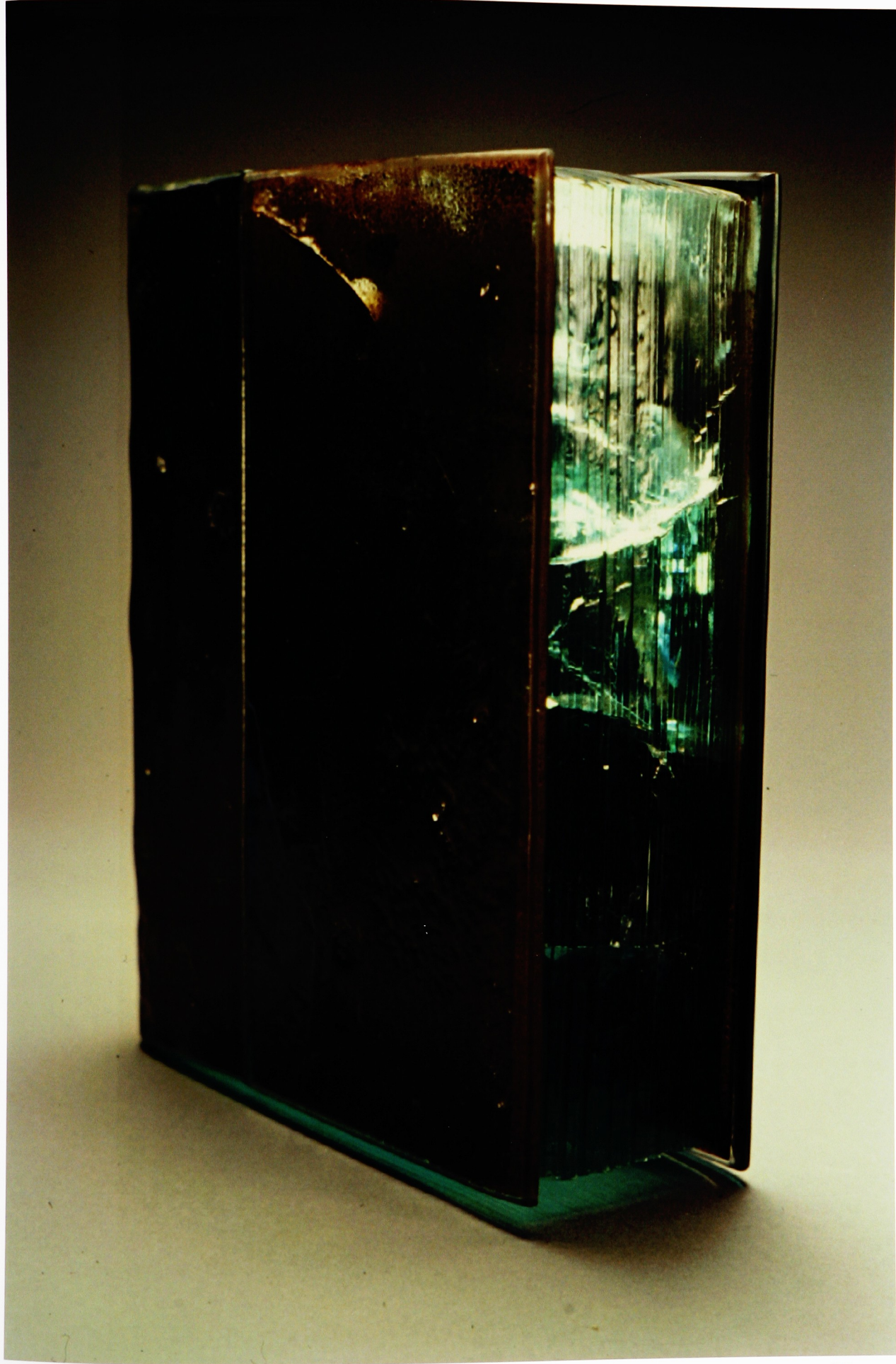
Alludes to the finding of knowledge from the past, and the excitement of discovery.

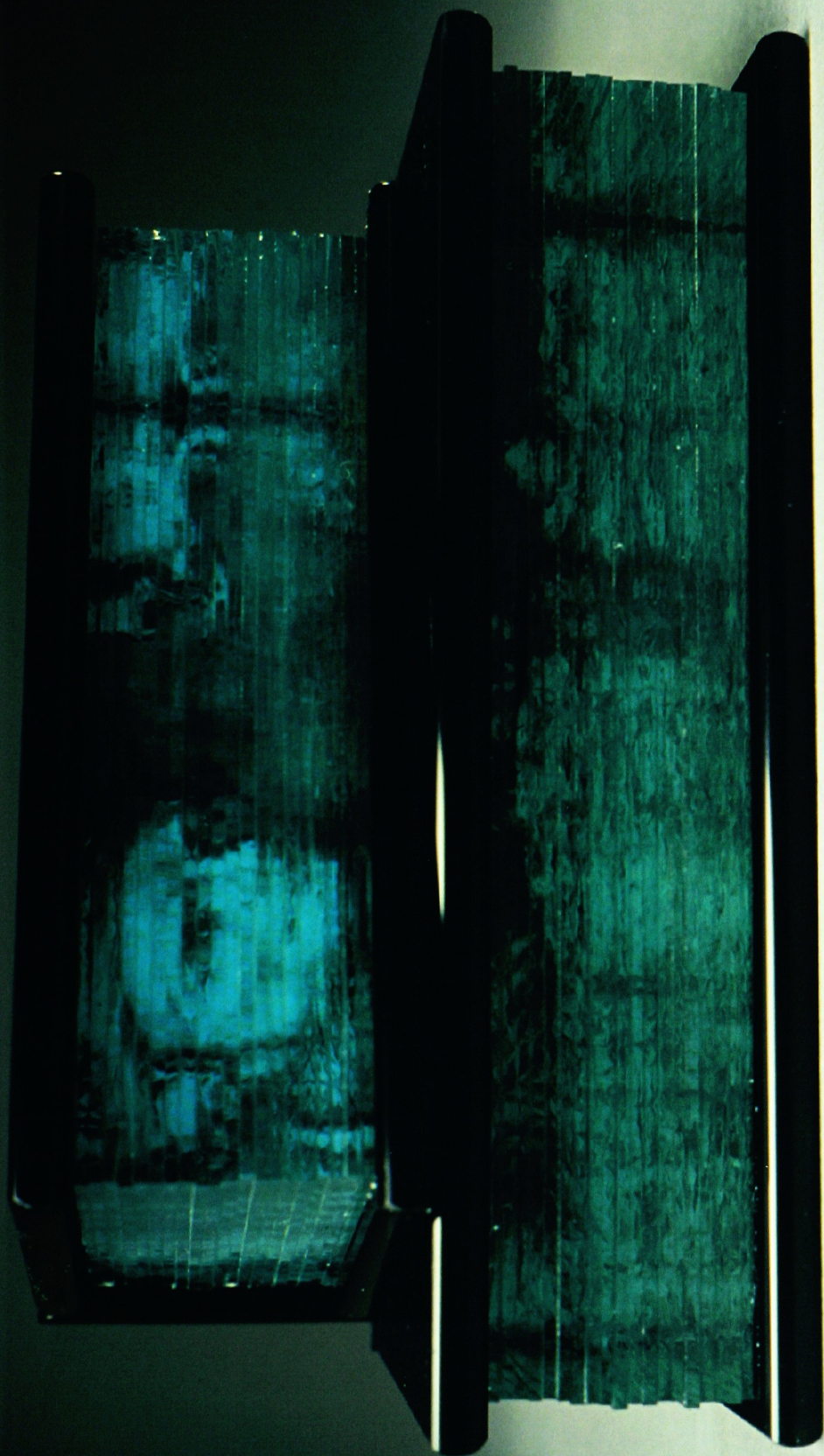


















ENDNOTES for The Book as Social Catalyst and Self Portrait

- ¹ Lincoln Rothschild, *Forms and Their Meaning in Western Art*, (Cranbury, N.J.: A.S. Barnes & Co., 1976), p. 341.
- ² Otto Ocvirk et al., *Art Fundamentals: Theory and Practice*, (Dubuque, Iowa: Wm. C. Brown Publishers, 1985), p. 14.
- ³ Rothschild, p. 318.
- ⁴ Roelof Van Straten, *An Introduction to Iconography: Symbols, Allusions and Meaning in the Visual Arts*, trans. Patricia de Man (Langhorne, Pa.: Gordon and Breach Science Publishers, 1994), p.12.
- ⁵ Helen Exley, *Book Lovers Quotations*, (New York: Exley Giftbooks, 1992), p. 21 quoting Daniel J. Boorstin, *Books in our Future*.
- ⁶ Jack Tresidder, *Dictionary of Symbols: An Illustrated Guide to Traditional Images, Icons, and Emblems*, (San Francisco, Calif.: Chronicle Books, 1998), p.28-9.
- ⁷ Sarah Carr-Gomm, *Dictionary of Symbols in Western Art*, (London: Duncan Baird Publishers, 1995), p. 80.
- ⁸ World Book Multimedia Encyclopedia Mac OS X edition, World Book Inc., Chicago, Ill. 2001.
- ⁹ Dora Thornton, *The Scholar in His Study: Ownership and Experience in Renaissance Italy*, (New Haven, Conn.: Yale University Press, 1997), p. 1.
- ¹⁰ Ibid., p. 6.
- ¹¹ Hans Küng, *Art and the Question of Meaning*, trans. Edward Quinn (New York: The Crossroad Publishing Company, 1981), p. 14.
- ¹² Carl J. Weber, *Fore-Edge Painting: A Historical Survey of a Curious Art in Book Decoration*, (Irvington on Hudson, N.Y.:Harvey House, 1966), v.
- ¹³ Küng, p. 53.
- ¹⁴ Exley, p. 44 quoting Gilbert Highet.
- ¹⁵ Ocvirk et al., p. 12.
- ¹⁶ Rothschild, p. 341.
- ¹⁷ Ibid., p.341.

¹⁸ Exley, p. 14 quoting Samuel Johnson.

¹⁹ Küng, p. 51-2 quoting Romano Guardini.

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